

Make Sure Your
Staff Reads ALL of
Publix Opinion

Publix



Opinion

The Official Voice of Publix

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Publix Opinion

Vol. III

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No. 1

PUBLIX ORGANIZATIONAL FEAT ASTOUNDS INDUSTRY

WHOLE THEATRE CHAINS ABSORBED WITHOUT A BREAK IN ROUTINE

A recently accomplished Publix achievement that was carried out so effectively and smoothly as to scarcely cause a ripple within the organization, is being acclaimed by leading financiers and industrialists of the world, as a most amazing and spectacular feat of organizational effectiveness. The reference is in connection with the recent acquisition by Publix of several hundred additional theatres, and chains of theatres.

As announcement after announcement was made by Mr. Katz to his organization concerning the purchase of operating control of Saenger, Kunsky, Blank, Finkelstein & Rubin, Great Lakes, Dent, and other internationally noted theatre circuits, the Publix organization quietly and effectively met and dealt with each situation without the slightest interruption of routine. Though each new acquisition meant increased strain upon Publix manpower, and particularly that of the Home Office, the additions to the Publix family were received into the fold quietly, pleasantly and effectively. Apparently the outsiders expected that Publix was biting off more than it could chew" and were momentarily expecting a breakdown of the Publix manpower machine. If they were, they didn't know the organization as well as the Publix personnel knows it.

"No greater or more severe test of Publix manpower loyalty, strength and intelligence could be imagined than has been demonstrated by this experience," declares Sam Dembow, Jr., Executive Vice-president, upon whose shoulders fell much of the burden. "Every department of our Home Office functioned perfectly. We were able almost instantly to supply the needs of our film buying and booking organizations, as well as our ticket-merchandising forces. Beside this, we had able readers ready to step into each new property to add Publix methods and policies to each theatre and circuit. Furthermore, whatever expansion or growth may be in store for Publix will find us ready.

"The policy of promoting from within the ranks of Publix, and the high inducements offered to Publix personnel for personal advancement have produced the kind of men required on every occasion. "Those of us who are intimately acquainted with the policies of Mr. Katz, and Publix as an organization, of course are not surprised at our accomplishment. The enthusiastic acclaim from without is certainly a fine compliment to Publix and each and every one on the Publix roll."

PUBLIX ENTRY IN SYRACUSE

Publix has acquired possession of the Temple Theatre, Syracuse. The house will be completely renovated and will re-open as a modern equipped sound house. It is situated in the heart of the business district. This marks Publix' first entry into Syracuse.

FRIDAY OPENING CHANGES AD SCHEDULE

Now that the general practice of Friday openings has become another successfully demonstrated Publix innovation, A. M. Botsford, Director of Advertising and Publicity, calls attention to a most important matter for Advertising and House Managers to consider.

That matter is the re-arrangement of ad-schedules.

"Obviously, Friday openings are arranged so that the usual "first-nighter" fandom will be present on what would otherwise be a weak day. Saturday and Sunday business usually takes care of itself with overflow, on account of the usual holiday crowds which include out-of-town visitors, etc. The tough day to crack is Monday.

Therefore, your big sales-guns should be trained on the Monday Box-office enemy.

"In the last issue of PUBLIX OPINION, the idea behind Friday openings was comprehensively explained. Study it, with this. Then you'll find the solution to problems that are peculiar to your own locality.

"Ad schedules should be so arranged that figuring 100 per cent as your biggest ad of the week, on Thursday, you have an ad that is 100 per cent. Friday's ad should be 100 per cent. Saturday morning a 70 per cent ad, but Saturday afternoon a 50 per cent ad. Sunday ad should be 50 per cent. Monday's should be 100 per cent. Tuesday's and Wednesday's ad should be 30 per cent. Your Thursday ad should carry a "box" about 10 per cent of the size of the whole ad, devoted to "Last Times Today Program," and the other 90 per cent of the ad, devoted to selling what's "Coming Tomorrow."

"Your Friday ad, of course, yells 100 per cent about "Now!"

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25% INCREASE IN THEATRE ATTENDANCE

Theatre attendance has increased 25 per cent in the popular priced theatres, on a national scale, during the last two years, according to Sam Katz, president of Publix Theatres Corporation.



Sam Katz

Twelve hundred Publix theatres now sell nearly 35 million tickets every week. Mr. Katz says that the increased patronage undoubtedly is due to the talking pictures. The major portion of the increase has developed so strongly within the last five months as to bring the increase up to 25% from about 9.435 per cent. Starting last April the major film producers arrived at perfected methods of literary treatment of the new entertainment medium, as well as vastly improved recording and photographing methods.

"Today the best entertainment of Broadway, Hollywood, London, Paris and Vienna is duplicated exactly in Des Moines, Rochester, Salt Lake City, Memphis and other towns," Mr. Katz says. "The public has unmistakably evinced its encouragement of the presentation of finer entertainment, and I firmly believe that as we progress in the fulfillment of the public's indicated desire, the 25% increase in national theatre attendance will be greatly enlarged before the end of this year. Increased film production costs, however, take up this increase, at present."

"December is going to be the biggest theatre-going month of the year. Every company has attractions of unusual appeal, scheduled for release during the last four weeks of the current year, and I look for 1929 to close upon the most phenomenal cultural and entertainment advances in the history of the amusement business."

A. J. BALABAN HONORED

Members of the stage production department tendered a beefsteak dinner to A. J. Balaban, new Home Office Executive in charge of all entertainment. Mr. Balaban recently assumed supervision of the stage show department as part of his new activities.

PROMOTIONS AND NEW RESPONSIBILITIES NAMED; RESULT OF EXPANSION

Following on the heels of the expansion of Publix activities, as reported in another column of this issue, announcement is made by David J. Chatkin, General Director of Theatre Management of a sweeping re-arrangement of the management department. In every case the changes either mean huge added burdens of responsibility for those mentioned, or else actual promotion.

COMBINED PUSH FOR PARAMOUNT MONTH IS ON!

With this much accomplished, Mr. Chatkin announces that in a few weeks he will have ready an additional list of changes and promotions that will come as the result of the afore mentioned changes.

Here are the outstanding changes:

MARTIN MULLIN, Formerly Director of Maintenance Department, is promoted to be Division Manager for Publix - Northwestern Division, with Headquarters at Minneapolis.

J. O. ELDER, who has been a principal aide to Mr. Mullin in the maintenance department, becomes Director of Maintenance.

EDMOND RUBEN of the Finkelstein & Ruben circuit comes to New York as Division Director of the Publix-Northwest Division.

HAROLD FINKELSTEIN of the Finkelstein & Ruben Circuit, remains in Minneapolis as Associate Division Manager.

ED SMITH is named District Manager for the deluxe operations in Minneapolis and St. Paul.

H. DAGLER is named District Manager for all suburban operations in Minneapolis and St. Paul.

(Continued on page 3)

BROADCASTING FROM SCREEN IN PUBLIX

"Screen Broadcasting," or the presentation of sound acts of exceptional entertainment quality on the theatre-screens, under the sponsorship of commercial concerns, as in radio-broadcasting, will be a feature of every Publix theatre in the near future, as a result of a contract signed by Publix and the Theatre Service Corporation.

Far from being "screen advertising," as it is generally known, these talking shorts will be 100 per cent entertainment in the fullest sense of the word. They will be judged on the same basis as the short subjects released by the first line motion picture companies.

(Continued on page 3)

A LAUGH RIOT!

"Preview Audience Welcomed Danger" Tonight Belmont Theatre, Los Angeles. Established New Endurance Laugh Record Roaring Thru Ten Reels Of Funniest Picture Harold Lloyd Ever Has Made. He Is A Riot in Talkies and I Am Being Conservative When I Say He Never Has Made A Picture That Touched This One For Laughs. It Deserves Greatest Exploitation Campaign Ever Given a Lloyd Production. Will Shoot You Criticisms Which Will Bear Out These Assertions. Do Not Be Afraid Of Overselling This One!"

Leslie Whelan.

PUBLIX BUYS MORRIS AGENCY

WORLD-FAMOUS BOOKING FIRM BECOMES PART OF PUBLIX

One of the most important amalgamations consummated in a long time, occurred last week when President Sam Katz, of Publix, and William Morris Sr., entered into an agreement whereby the Morris Booking Agency and its staff becomes a part of the Publix organization.

As a result of this agreement, the unquestioned world supremacy of the Morris booking and showmanship facilities are linked with Publix manpower for stage operation.

The William Morris Agency is manned by a force of ace showmen and bookers whose status is unrivalled in this country. Headed by William Morris, Sr., with Abe Lastfogel and William Morris, Jr., seconding the chief, and Harry Lenetska and Johnny Hyde acting as other important heads, it forms a powerful working organization of talent and entertainment buyers which combines the stability of its founder with the modern showmanship of the younger and energetic element.

Always noted for handling the biggest and best attractions in name and money that the world affords through its international offices, in tying in with this famous agency, Publix will have at its disposal the source of stage attractions and the benefit of the Morris office show experience. The affiliation is to be a perpetual one.

The relationship between William Morris and Publix has always been of a cordial nature from the early beginning of both organizations. As an agent in the days when A. J. Balaban was struggling with the unusual problems of that time to provide extra attractions in the Balaban and Katz houses, Morris tendered the services of himself and his agency to promote the B & K struggle. His reward came when the picture house stage show developed under the direction of A. J. Balaban in the B & K houses and later in Publix.

The Morris staff, which handled the bulk of Publix booking, always gave it their personal attention as much as though it were part of the organization it now is.

GET 'EM HOT!

Here are the sure-fire money-getters you're likely to play during the next few weeks:

1. **WHY BRING THAT UP?** Moran and Mack laugh classic that will soon rock the land.
2. **WELCOME DANGER!** See Les Whelan's account of audience reaction to Harold Lloyd's first talkie, on page 1.
3. **GOLDDIGGERS.** The lure of Broadway. With Ann Pennington, Winnie Lightner and all star cast.
4. **PARIS.** Tunesful ear-tickling musical comedy with the irresistible Irene Bordoni.
5. **SATURDAY NIGHT KID.** Clara Bow! Nuf' Ced!
6. **HIS GLORIOUS NIGHT.** The picture the flappers are waiting for! With John Gilbert.
7. **SWEETIE.** The good news of the screen with Helen Kane, Nancy Carroll, Jack Oakie. A sure-fire record-wrecker!
8. **THE MIGHTY.** Absolutely topping any picture Bancroft has ever made.

PERSONALITY CONTEST IN 40 HOUSES

Over 40 Publix de luxe theatres will participate in a nation-wide New Star Personality Contest which will have as its object to familiarize the general public with the personalities of Paramount's New Show World and to act as a wide-spread box-office stimulus.

Each week for thirteen weeks, a new-Paramount personality will be displayed on the screen without a name and the audience will be invited to identify the person. At the end of this period, prizes will be awarded to the person identifying all these stars and who writes the best slogan on "Why I Prefer Paramount Talking Pictures."

Prizes for the contest will be promoted in each town by the Theatre and Advertising Manager from the merchants of that town who will be glad of the chance to contribute for the valuable screen credits and newspaper publicity involved. In the Brooklyn-Paramount, where a similar contest is being staged, Lou Goldberg, Director of Advertising and Publicity, had no difficulty at all in promoting a trip to Paris, a Buick Sedan, a fur coat, ten Zenith radios and other valuable prizes for his contest.

Coupons will be run in each issue of one of the daily papers which the patrons will be asked, but are not strictly obliged, to use for sending in their answers. To render these coupons more available, papers will be sold in the lobby of the theatre, and the paper, like the merchants, will get screen credit. In return, the newspaper will widely herald the contest in daily publicity stories giving hints on the personalities in the contest with personal descriptions, a list of Paramount New Show World pictures, resume of the contest, etc.

Aside from the newspaper publicity and merchant's co-operative ads, a series of trailers will keep the interest of the public keyed up to the highest possible pitch. Locally made films will announce the prizes and donors. A committee of impartial judges, not in any way connected with the theatre, will decide the awards.

MEGAPHONES FOR FOOTBALL SEASON

The Publix-Great States Advertising and Publicity departments have officially opened the football season by distributing countless small megaphones costing two cents apiece at all the opening football games. Colors of the high schools and colleges are used on the megaphones together with the theatre ads and copy concerning the coming attractions. These megaphones are very substantially made so that the students will keep them and use them for all the contests during the gridiron season.

Save This!

This issue starts Book III. Have you saved your back copies? Start WITH THIS ISSUE to save and make up your own Volume III.

WHAT SMART SHOWMEN DO WITH TIPS!

Knowing how to use PUBLIX OPINION, according to District Manager Nate Frudenberg, and systematically cashing in on the knowledge, is building profits at the Box Office. Read his letter to his organization. Mr. Frudenberg's plan justifies the expense and effort involved in producing your newspaper.

September 4, 1929.

TO ALL MANAGERS:

Gentlemen:—

What I found in Publix Opinion the week of Aug. 30th:

1. A very valuable article on the highlights and how to sell Jeanne Eagel's picture "JEALOUSY." Cut this out and file it away.
2. On page one—A warning not to enter into a contest connected with Paramount Studios without getting full consent from the Home Office.
3. On the same page—Nation-wide tie-up on "Why Bring That Up?"
4. What some of the big pictures are doing on Broadway. Look this over.
5. On page 3—"Start yelling about Harold Lloyd in "Welcome Danger". Good tip.
6. Pages 4 and 5—There is a number of reprints from the Publix-Variety Issue. How about trying to plant some of these stories in your local papers?
7. And then I note that Balaban & Katz ran a trailer on their screen quoting what Variety said about Publix theatres, pointing out the fact that over twenty-five million people each week were entertained by Publix. How about a message from your screen?
8. Page 7, under the title of "WHERE." Read this short message and follow it through.
9. Page 10—a clever gag by Madeline Woods which was used on "COCOANUTS." You have some \$7.70 pictures coming. Steal the idea.
10. Page 11—"Standard prices and schedules on Lamps." This certainly should be cut out and filed for future reference.
11. And on the back page, as usual, Publix Opinion gives you the length of features and short subjects. Cut these out and keep them in a handy place to check back on your program plot as submitted to you from Des Moines. We may make a mistake on the running time of the pictures and you can correct it on the sheet by referring to this service.
12. I have repeatedly requested that you study Publix Opinion from cover to cover, not just glance through it and file it away, but behind locked doors, absorb every bit of this valuable publication. After every publication is received I am going to write you excerpts on what I personally find in Publix Opinion.
13. Again I request that you send in your unusual stunts to New York as the Editor of Publix Opinion has repeatedly requested in past issues.

Yours very truly,
NATE FRUDENBERG

APPROVED!

Mr. Nate Frudenberg:

I was greatly pleased with your letter of the 4th instant to all managers, emphasizing the value of the current edition of PUBLIX OPINION and the desirability of studying all issues from cover to cover.

I had in mind writing a similar letter to you and you have saved me the trouble, as I am forwarding a copy of your communication to Mr. Saether for use in the Ohio-Indiana territory.

If you have not already done so, send a copy of your letter to Mr. Cummings for use in his district.

ARTHUR L. MAYER, Division Director

Publix-Northwest Division Headed By Martin Mullin

Times Square said "good-bye" to Martin J. Mullin, one of its greatest favorites among the new type of showman-executives who brought the greatest prosperity to show business that has ever been known to the amusement industry. Mr. Mullin, who is 34, but who obtained a college education during his fifteen years of theatrical

experience, goes to Minneapolis and St. Paul, Minn., to take charge of the vast interests of Publix-Finkelstein & Rubin. Publix recently purchased control of the four-score F & R theatres, and turned the operation over to one of its "ace" showmen in order to give theatre goers of the northwest as quickly as possible the same type of theatre operation and entertainment that has made Publix an internationally famous word.



M. J. Mullin

In the departure of Mullin from Broadway to the north-west, Times Square says "see another indication of the truth of what 'Variety,' the theatrical trade paper, recently said. According to 'Variety,' Publix has turned the United States inside out and has given more of Broadway to the inlands than Broadway has for itself. 'It used to be a press-agent's lure to shout 'Welcome to Broadway' to You Town, but nowadays it's commencing to look like Broadway will have to advertise that it's got a piece of Minneapolis or St. Paul or some other red hot inland metropolis, in order to give the bigtown visitors a thrill.'

Besides the immediate rearrangement of entertainment policies that will give the northwest everything that is available in show business, Mr. Mullin as resident division manager will see to it that every modern and scientific convenience for the luxury and comfort of patrons, is immediately installed in the theatres under his supervision. He will have as his principal aide, Harold Finkelstein in the Twin Cities, Edmond Ruben will be Division Director, with headquarters in New York. Between the three of them, and the knowledge that Messrs. Finkelstein and Rubin have of the Northwest, Publix expects to provide even the smallest communities and theatres in the northwest chain, with the biggest thrills that the genius and gigantic resources of Publix can provide.

Mr. Mullin started in show business with the old Triangle film company, and at the time of its absorption by other interests, was in charge of all of its booking interests for all of the many Triangle exchanges. He then helped Stephen Lynch organize the Southern Entertainment, and though he was in his primes, and though he was in his primes, helped build and buy many theatre properties of that organization which was later to form the nucleus of Paramount's theatre operating interests. Most of the theatre managers now in southern cities, employed by Publix, were selected and trained by Mr. Mullin. When Balaban & Katz theatres merged with the Paramount theatres in the formation of Publix, Mr. Mullin took charge of the maintenance of physical properties and organized a huge operating plan for combined purchasing power, maintenance and operation. He was in charge of this work when the movie transformed themselves into talkies and required the tremendous task of almost overnight installation of complete new equipment. When Publix took over control of the Finkelstein & Rubin interests in the northwest, Mr. Mullin was given the job of translating to it all of the Publix policies and benefits.

PROMOTIONS RESULT OF EXPANSION

(Continued from page 1)

M. FRENCH is named District Manager for all northern states in Northwestern Division.

ED PRINTZEN is named District Manager for all southern states in Northwestern Division.

R. E. CRABILL, Division Director of Pacific Coast, is given the added responsibility of Salt Lake, Boise, Ogden, Provo, and Twin Falls, with Harry David as Resident Division Manager.

BYRON B. BUCHANNAN named Director of Construction Department.

BARRY BURKE, Division Manager for the State of Texas, given added responsibilities of the newly acquired Dent Circuit. His new District chiefs to be announced later.

LEWIS E. SCHNEIDER, Division Director for southwest, to be Publix Operator of Saenger and Dent Circuits, in addition to his other territory including Colorado, Oklahoma and Texas supervision.

JACK BARRY, Director of Publix Management School, to be Director of Publix Personnel Department, with supervision of school.

JAMES LEVINE, Associate Director of Management School and assistant to Division Director Schneider, to be Director of Management School.

CHESTER L. STODDARD, Director of Publix Personnel Department, relinquishes that duty to Mr. Barry and is named Director of Front House Operations. He will immediately organize and be responsible for direction of employment and training of front-house management, and be responsible everywhere for service in theatres.

JULES J. RUBENS, formerly vice-president and general-manager of Publix Great States Circuit to be Division Director of Publix-Great States, Circuit, with Headquarters in Chicago.

Each of the above named men, operating in their new status, will immediately cause enlargement of their organizations.

These changes will be almost entirely in the nature of good news to everyone now in Publix, and whatever changes are made will spell individual advancement. As rapidly as the department heads named can organize their problems for the preparation of new alignment of manpower, announcement will be made by Director of Theatre Management David Chatkin.

SCHOOL CLASS LEAVES FOR POSTS

The Fifth Class of the Managers School completed its training session on Friday, September 6th, and the members left for their various assignments. The assignments were as follows:

Ayer, Ralph H. Rochester, N. Y.
Brown, Herbert C. Asheville, N. C.
Carden, Charles E. Dallas, Tex.
Collier, Wm. H. Jacksonville, Fla.
Goodwin, John B. Minneapolis, Minn.
Goss, Eugene F. Boston, Mass.
Holland, Sidney S. Boston, Mass.
Kennebeck, Frank V. Omaha, Neb.
Keyser, Charles M. Chicago, Ill.
Lesser, Irwin A.

Paramount Foreign Dept.
Lobkowitz, Ferdinand,

Paramount Foreign Dept.
Miller, Albert E. Minneapolis, Minn.

Powell, Bruce Publix Home Office

Rader, Clark C. Central Division

Shipley, Frank E. Dallas, Tex.

Shuttee, Walter B. Salt Lake City, Utah

Solomon, Irwin H. Toledo, O.

Tan, Kingston T.

Paramount Foreign Dept.
Watson, Richard Detroit, Mich.

White, Paul S. Central Division

Zigmond, Jerome San Francisco, Cal.

Zimanich, Josef, Publix Home Office

BROADCASTING FROM SCREEN IN PUBLIX

(Continued from page 1)

ies of the country, and will include acts comparable to "Moran and Mack," "Paul Whiteman's Orchestra" and others of a similar entertainment calibre. Publix will be the final judge on their merit and will not permit any "short" to be shown on its screen unless it measures up to the standards of pure entertainment which characterizes its regular theatre program.

Furthermore, the audience will not be subjected to the annoyance of "selling copy," as in the case of radio broadcasting. There will be no reference whatsoever to the sponsoring company or its product except a short, dignified line under the title to the effect that "this act is presented through the courtesy of such and such a company."

In addition to these talking shorts, there will be interesting and unusually presented style reviews in color and sound of a character always pleasing to women patrons, in which only the highest grade talent will be utilized. Here too, the only reference to the sponsoring firm will be the single line with the title.

Educational and industrial subjects, of a character affording entertainment, interest and educational value to the patrons of the

FRIDAY OPENING AD SCHEDULE CHANGES

(Continued from page 1)

Today!" Remember that every merchant in town advertises on Friday and your ad, no matter how large, is small in comparison and competition to the cheap mercantile display ads. So you should depend on reader-habit on your theatre page or directory page if your newspapers have such sections. Saturday newspapers are usually smallest in size and circulation, but your ad has a better chance against competition. Sunday papers have the largest circulation, and also tough ad-competition, highest rate, and tough reader - competition. However, your week-end business on Saturday and Sunday will be just as great with a small ad in the newspapers on those days as it would be if you inserted big ads. Therefore you should use small ads on Saturday and Sunday (but be sure you load the newspapers with publicity pictures and "readers" and news stories on those days.) The money you've saved on your budget will make a grand display splurge on Monday, when it will do you the most good, have least competition and get you business on a day when you can use maximum business, and need it most."

theatre will be included among these subjects. Also, for the use of smaller towns, there will be display subjects for local and national accounts, utilizing sound and color. The accounts and film subjects will, of course, conform to the proper standards acceptable to Publix.

Publix will, at all times, be the sole and absolute censor of the sponsoring business firms; the scenario, including subject matter, written and printed matter, speech and sound; talent and completed film subjects.

The Service Company will handle all the details of the production and distribution of these entertainment units. Not only will they be turned over to Publix for exhibition free of charge but Publix will receive in revenue a large percentage of the amount paid by the commercial firm to the Service Company for its advertising service. The Service Company will guarantee a substantial amount to Publix and will deposit securities covering a generous portion of that amount. Naturally, the benefits derived by the sponsoring firm in having its name flashed before 5,000,000 people daily, which is the circulation offered by Publix Theatres, are invaluable.

In those sections of the country where Publix is under contract with commercial concerns for screen advertising, the present contract will be allowed to expire before the new "Screen Broadcasting" is put into effect.

Ideal Routine Ad-Schedule FOR FRIDAY OPENINGS!

(This applies only to full-week runs and sizes, and insert-days only. It is not intended primarily as discussion of selling copy.)

Work two weeks in advance on your ad layouts.	Reasons	DAY	Comparative	Sell Your	Sell Your
		See Reasons Below	sizes daily, 100% is biggest ad.	Coming Show	Current Show
<hr/> <p>Have final revised proofs on everyone's desk in your theatre 48 hours in advance of insert date to receive last-minute changes or corrections. Make everyone read proofs.</p> <hr/> <p>This plan gives you frequent copy and size change which enlivens your selling.</p> <hr/> <p>Slug each ad-proof with "Hold for Insert Date Release Order."</p>		1. Thurs.	AM 100% PM 100%	90% 90%	10%
		2. Fri.	AM 100% PM 100%	100%	100%
		3. Sat.	AM 70% PM 50%		100%
		4. Sun.	50%		100%
		5. Mon.	AM 90% PM 90%		100%
		6. Tues.	AM 30% PM 30%		100%
		7. Wed.	AM 30% PM 30%	30%	70%

1. If your show has not been thoroughly sold by the last day of the run there is very little hope of accomplishing any great results for your current show through the use of paid display. It has been the custom to include in final day ads, only such items regarding your current show as are absolutely necessary from a "directory" sense. Impress on your readers that it is the LAST TIMES TODAY that they have to HURRY if they are to attend current show. Then be sure and sell them on the coming attraction. Remember that six-sevenths of your regular clientele has already seen the show that is now playing, and desire information concerning your coming attraction. Give it a bang with STARTS TOMORROW—and where the Friday opening is a new thing—STARTS TOMORROW FRIDAY, etc. "YOU'LL WANT TO BE THE FIRST TO SEE, Etc., STARTING TOMORROW."

2. This is your new show opening day. Give it a big boost. "BE THE FIRST TO HEAR," etc., will particularly appeal to that element which always desires to be the first to see a new show. "NOW, STARTING TODAY!" etc., should be featured. You want everyone to know it's a new show, so say so.

3. Saturday morning is the second day of your run. In most cases it will be the opening day of your oppositions. Don't get nervous if they top you in size of ad space. Especially on Saturday afternoon. In most cases Saturday afternoon lineage is a bad buy as the Saturday afternoon papers don't get full reader attention and are in constant competition with the Sunday papers which are on the streets early Saturday night. In cases where you operate a downtown theatre they are particularly bad because the Saturday afternoon tickets are mostly bought by those on their way home. The department stores RARELY buy Saturday afternoon lineage, for this reason.

4. Sunday most of the papers have large amusement pages. Everybody gets a pretty decent publicity photo and news break in this. Also it's the third day of your run and the fourth day you've been advertising your current attraction. GO EASY ON PAID SPACE. Depend on your publicity and news pictures to carry you through today for representation. DON'T WORRY ABOUT YOUR OPPOSITION TOPPING YOU IN SPACE. Remember he's paying top lineage prices on Sunday. You don't need it. Spend a lot of time on the attention value and position of your smaller ad. Use contrast, originality and between all these you'll be more than represented.

5. Blue Monday has been fought in many ways. Spend as much money as you can afford, to institutionalize theatre going on this day. Use enough space to sell Monday as a theatre day. Explain that quite naturally this is the time to get seats. MAKE MONDAY YOUR MOVIE DAY is the manner in which Oscar Doob is selling this otherwise off day to Detroiters. If the reviews have been exceptionally fine use excerpts in this ad. At all events enough of your ad appropriation saved on other days should be used today to sell something on Monday. You've got to put a lot of pep into copy, layout, and position and you need maximum space.

6. If you haven't sold your show on the fifth day there's very little hope in figuring on your ad budget. Leave this as the low lineage day. It's too far along to help much. Try for news and free stunts. By this time you know generally what your patrons like about the show. You've had enough comments to put some good copy in this small ad.

7. The same is true here as was true on Tuesday with the exception of a small underline selling your coming attraction.

MANAGERS SCHOOL GRADUATES!

Here is the fifth class of the Managers' Training School which left for its assignments recently. They are:

Seated left to right: J. W. MARSHALL, H. SCHWARTZBERG, JOHN F. BARRY—Director, P. S. WHITE, S. JOSELOFF, J. B. GOODWIN.
Standing 1st row: K. T. TAN, J. ZIGMOND, JOSEF ZIMANICH, C. E. CARDEN, W. H. COLLIER, O. C. RADER, M. KESSLER, F. LOBKOWICZ.
Standing 2nd row: F. E. SHIPLEY, W. B. SHUTTEE, E. F. GOSS, F. V. KENNEBECK, R. H. AYER, R. WATSON, H. C. BROWN, A. E. MILLER, C. H. GEYSER, S. S. HOLLAND I. LESSER.



PUBLIX MUSIC DEPARTMENT SCORES AGAIN!

NOVELTIES AND RECORDS CAN NOW BE PLAYED ON REGULAR EQUIPMENT

Once again, Publix Music Department, under the direction of Boris Morros, has reached a new milestone in the development of novelty entertainment units for the rounding out of theatre programs. The most recent twist is the release of slide novelties and records to be played on regular disc or vitaphone equipment.

The obvious advantage of this new departure is that theatres whose lack of non-sync equipment or non-sync operators formerly prevented them from using the slide novelties regularly issued by the Music Department will now be able to take advantage of this invaluable service.

The regular slide novelties with special 33 and one-third revolutions per minute records to be played on disc or vitaphone equipment will be released in a few weeks. Cue sheets, especially prepared for booth operators and clearly explaining when change of slides occur, will be furnished with each record.

These novelties have proven to be of great entertainment value wherever exhibited and the Music Department now has a mailing list of over 80 theatres. All theatre managers who have not been able to take advantage of this service are urged to do so now. Send in the name of theatre desiring this service to Boris Morros, Paramount Building, New York.

In addition, the Music Department now has available special 33 1/3 r.p.m. records to be played on regular disc or vitaphone equipment. Each record contains four numbers; such as, overtures, exit marches, trailer music, etc. These records are on a 12" disc and can be easily handled. They are of greatest value to theatres not employing non-sync operators, or contemplating the discontinuance of non-sync operators.

The following list of four records, is immediately available. Twenty more are now being prepared, and will be ready for distribution within a short time. A weekly service will be available if so desired.

These records should be ordered by number from Boris Morros.

SPECIAL 33 1/3 R.P.M.

RECORDS: To be played on Regular Disc or Vitaphone Equipment.

No. O. E. 1.

A—Part 1—Overture—Dance of the Hours, Part 2. (Ponchielli). Classical—4 min.; A—Part 2—Overture—Deep Night (Vallee-Henderson). Pop—Symphonic—3 1/4 min.; B—Part 1—Exit—Sweet Sue—Just You (Baer-Campbell-Whitney). Fox Trot—2 3/4 min.; B—Part 2—Exit—Saucy (Kaufman). One Step—3 1/4 min.

No. O. E. 2

A—Part 1—Overture—Symphony No. 4 (Tchaikowsky). Classical—4 1/4 min.; A—Part 2—Overture—If I Had You (Schapiro-Campbell-Connelly). Pop—Symphony—3 1/2 min.; B—Part 1—Exit—Tiger Rag (La Rocca)—Rag—2 3/4 min.; B—Part 2—Exit—Radium Dance (Schwartz)—One Step—3 1/4 min.

No. O. E. 3

A—Part 1—Overture—Martha Overture, Part 2. (Plotow). Classical—4 1/4 min.; A—Part 2—Overture—Riders of the Flag—March (Sousa). March—3 1/2 min.; B—Part 1—Exit—Ouch (Kaufman). One Step—2 3/4 min.; B—Part 2—Exit—Me and the Man in the Moon (Monaco). Fox Trot—2 3/4 min.

No. O. E. 4

A—Part 1—Overture—Mignon Overture, Part 2. (Thomas). Classical—4 min.; A—Part 2—Overture—Golden Jubilee (Sousa) March—3 1/4 min.; B—Part 1—Exit—Here We Go (Kaufman). One Step—3 1/2 min.; B—Part 2—Exit—High Upon the Hill Top (Baer-Campbell-Whitney). Fox Trot—2 3/4 min.

9TH NON-SYNC SCHEDULE ISSUED

The ninth schedule of Non-Sync Releases issued from the office of Boris Morros, General Director of Music for Publix, contains many unusually attractive numbers which should be of a great help to managers in rounding out their programs.

The schedule of non-sync releases for the month of September is:

WEEK OF SEPT. 1st

NON-SYNC. VOCAL NOVELTY:—"Am I Just a Passing Fancy" (With Special Tinted Slides) sung by Pete Woolery—Approximate time, 3 min. 10 sec.—Approx. cost \$1.25.

WEEK OF SEPT. 9th

NON-SYNC. VOCAL NOVELTY:—"Dream Girl" (With Special Tinted Slides) sung by James Melton—Approx. time 3 min. 15 sec.—Approx. cost \$1.25.

WEEK OF SEPT. 16th

NON-SYNC. VOCAL NOVELTY:—"I Love You" (With Special Tinted Slides) sung by Ted Lewis—Approx. time 3 min. 12 sec.—Approx. cost \$1.75.

This record will be on a 33 1/3 r. p. m. disc—to be played on regular vitaphone equipment. Special cue sheets for projection booth operators will be included.

WEEK OF SEPT. 23rd

NON-SYNC. VOCAL NOVELTY:—"This Is Heaven" (With Special Tinted Slides) sung by The Biltmore Trio—Approx. time 3 min. 14 sec.—Approx. cost \$1.75. This record will be on a 33 1/3 r. p. m. disc—to be used on regular vitaphone equipment.

WEEK OF SEPT. 30th

NON-SYNC. VOCAL NOVELTY:—"Satisfied" (With Special Tinted Slides) sung by Chester Gaylord—Approx. time 3 min. 16 sec.—Approx. cost \$1.75. This record will be on a 33 1/3 r. p. m. disc—to be used on regular vitaphone equipment.

SYNCHRONIZED FILM NOVELTY "MY DEAR"

The Music Dept. strongly urges all theatre managers to book this film—if they have not already done so. This novelty is a decidedly new and novel departure, from the regular Non-Sync. releases—Approx. time 4 min. 3 sec.

NON-SYNC FILM NOVELTY "DEEP NIGHT"

This novelty—used in conjunction with non-sync, and sung by Ruth Etting, has already played over 125 theatres. Audience reaction everywhere has been most flattering. If managers have not already played this film they are advised to book it immediately—Approx. time 3 min. 40 sec.

For information on bookings for the above two film novelties, write or wire: BORIS MORROS, Paramount Building, New York City

USE FILM GROSS TO STAVE OFF MONEY CRISIS

Elsewhere in this issue, appears an account of how "Cocoanuts" played to a record-breaking gross in Lakeland, Fla., after four banks had failed and the town was in the grip of a financial panic. The picture did the same thing in Tampa where, despite the fact that nine banks had closed, it rolled up such a gross at the Tampa Theatre that the newspapers used the theatre's sensational business as a means of warding off the craze to run on the banks and to show that there was money in town.

SELLING IT!

This is how City Manager W. E. Drumbar, Theatre Manager Will Brock and House Artist Hal Parrott, of the Publix Tennessee Theatre, Knoxville, go about selling Paramount's New Show World during Paramount Month. Not only did this eye-catching poster attract crowds around the theatre lobby, where it was placed, and delivered its message to the thousands passing in and out of the theatre, but it also was widespread throughout the entire circulation of the Knoxville Journal, where it was reproduced, as shown below.

THE KNOXVILLE JOURNAL, KNOXVILLE, TENN.

How The Tennessee's Artists Foretell Coming Attractions Produced By Stars of Paramount



Gone are the old stereotyped, one-sheet posters, cardboard cut-outs and other display specialties, turned out by the thousands for the theatre world of flimdom. That is to say they are gone insofar as The Tennessee-Publix beautiful Knoxville house and the above aptly illustrates the point. This photo of one of the units of the lobby display at the theatre is one of the most striking as well as attractively designed works of art that has yet been placed there. It is an illuminated, mechanical review of forthcoming Paramount attractions to be seen in the local theatres in the next few weeks—snapped from the feature films produced by other stars of the cinema world. It isn't necessary to recall the movie menu as the photo speaks for itself. A word concerning the theatre's campaign to enlighten its patrons on coming events, however, is not amiss. The release schedules are known fairly well in advance, and when assembled—there is a meeting of minds in the executive offices with W. E. Drumbar, general manager, Will Brock, Tennessee theatre manager, and Hal Parrott, house artist. They agree on designs and presto, so to speak, the displays are fashioned to the nth degree of artistry. The above is one of them. Do they appeal? That is best answered by the fact that hundreds daily stop to admire and comment upon them.

JESS CRAWFORD PANICS RADIO AUDIENCE

Once again, the sure fire brand of pure entertainment presented in Publix Theatres is enthusiastically confirmed by the public as a deluge of congratulatory and commendatory letters come pouring in from all over the country as a result of the organ concerts of Jesse Crawford being broadcast every Tuesday and Saturday nights over the Columbia Broadcasting Chain.



Theeulogies contained in these letters would rival the wildest ravings of an inflamed press agent. Running through all of them is an evident strain of sincerity which cannot be doubted. Without any question, the popular organist of the New York Paramount is conquering the radio audience as he does the throngs which daily jam the great New York theatre.

This is just a fore-runner of what will happen when the Paramount Publix hour goes on the air on September 21 when other Publix and Paramount talent will be broadcast throughout the country on the Columbia chain.

BIG SUPPLEMENT ON PARAMOUNT MONTH

Taking the admonition of PUBLIX OPINION to heart in a true showman fashion, Manager Arthur Swanke of the Publix Strand Theatre, Anderson, S. C., arranged with a local newspaper for a special Paramount-Publix supplement heralding the advent of PARAMOUNT MONTH in Anderson.

Starting with a stream-line caption at the top of the page; "IT'S PARAMOUNT MONTH AT THE STRAND," the supplement was devoted to stories about present and coming pictures as well as institutional copy about Paramount and Publix. It was filled with ads containing the greetings and compliments of nearly every merchant in town, as well as an official proclamation from the mayor and an admonition from the newspaper editor to save the supplement for future reference.

As suggested by PUBLIX OPINION, a number of the stories and "fillers" were re-writes of the Paramount-Publix edition of "Variety," which contained a mass of interesting institutional matter, that proved most acceptable to the newspaper editors.

SONGS IN FEATURES

PICTURE	SONG	PICTURE	SONG
PARAMOUNT		FOX	
Illusion	When the Real Thing Comes Your Way Revolutionary Rhythm	Why Leave Home	Look What You've Done To Me
TIFFANY STAHL		PATHE	
Oh Yea?	Oh Yea?	Sophomore	Little By Little
METRO		RADIO-KEITH-ORPHEUM	
Hallelujah	At the End of the Road Swanee Shuffle Dynamic Personality Love Ain't Nothin' But the Blues	Street Girl	Lovable and Sweet
Road Show	Chant of the Jungle That Wonderful Something Is Love	Under a Texas Moon	Under a Texas Moon
Jungle		WARNER	
		UNITED ARTIST	
		The Trespasser	Love

WE TOLD YOU SO! NOW IT'S DONE!

Roy Rogan, manager for Publix-Great States at Joliet, Ill., wrote each department store in Joliet a letter, forcibly calling their attention to the fact that the theatres furnish a daily crowd of prospective customers for their business, which resulted in each store carrying a streamer across the top of the department store ads, announcing the current attraction at the Rialto Theatre. The total cost of this was about 40c in postage and the stationery, and got free newspaper space equivalent to a half-page.

\$300,000 IN NEWSPAPER ADS FREE

More than \$300,000 worth of free newspaper advertising was obtained for the Publix Unit "Velvet Revue," by a deal with Sid Blumenthal Co., velvet manufacturers, engineered by Benjamin H. Serkovich, editor of PUBLIX OPINION.

The Blumenthal Co. will spend \$100,000 advertising the unit in the newspapers. In these ads, the entire program of the theatre, including the picture, will be prominently featured. These ads will run in every town the unit plays. In addition to this, \$200,000 additional advertising will be obtained from the various jobbers and retailers in the different towns who will all advertise the show.

Nowhere in the theatre during the playing of the unit will credits be given to the local advertisers, either by type, screen or verbally. The unit will be shown like any other. The settings and costumes, however, will be all of velvet, furnished by the velvet company which gets poster and trailer credit for their trade name.

WANTS PUBLIX THEATRE; ASKS FOR BOND

As a proof of PUBLIX OPINION's often re-iterated statement that Publix theatre is a great asset to a community, "Variety" prints a story to the effect that in a certain town in Minnesota, the city councilmen have asked Publix to put up bond, thus assuring the erection of a Publix theatre in that community.

Perhaps the councilmen have heard the slogan which has recently been spreading all over the country: "Wherever Publix puts up a theatre, that town immediately booms!!"

READ PROMOTED

Mr. J. P. Read manager of the Rialto Theatre, Colorado Springs was appointed manager of both the Rialto and Paramount Theatres, Colorado Springs as well as City Manager of that city, effective August 21st. Mr. V. Lowery manager of the Paramount Theatre, Colorado Springs was transferred to the Melba, Dallas as assistant manager, effective August 21st.

MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix.

R. M. SWANSON

After completing the fourth class of the Manager's Training School, R. M. Swanson was assigned to the Kettler Theatre in West Palm Beach. Because his theatre was damaged by the hurricane shortly after his arrival, he was temporarily assigned to the Florida in Jacksonville. Swanson was then sent to West Palm Beach to manage the Stanley until the Kettler was repaired, when he was assigned to manage the re-modeled and renovated theatre. Two weeks later Mr. Swanson was assigned to his present managerial position at the Hippodrome Theatre in Miami, Fla.

Mr. Swanson is a graduate of the University of Florida. He served two and a half years in the United States Army in England and France. For a number of years Swanson earned his livelihood as a professional musician and entertainer.



R. M. Swanson

PAT McGEE

Pat McGee has steadily advanced in the theatre managing vocation. He was first employed as usher at the Criterion Theatre in Oklahoma City when the house opened on April 21, 1921. He was promoted through the successive positions of Assistant Chief Usher, Chief Usher, house sup't, ass't manager and was ultimately appointed manager of the theatre in September 1924. In 1928, he was appointed manager of the Capitol in Oklahoma City. McGee is now manager of both the Criterion and Capitol theatres.



Pat McGee

JOSEPH GOLDBERG

Joseph Goldberg, manager of the Field's Corner Theatre, Dorchester, Mass., was born September 14, 1905 at Chelsea, Mass. He graduated from the grammar and high schools of Manchester, N. H., and entered Boston University where he studied advertising.

Mr. Goldberg entered the theatrical business on September 14, 1924 as messenger at the Scollay Square Olympia Theatre, under Robert M. Sternburg, manager. He was then engaged by the New England Theatres Operating Company to open the new Morton Theatre as Assistant Manager. Mr. Goldberg, after a period of outside advertising work, was sent to the Cummings Theatre, Fitchburg, Mass., to be manager, with a program of semi-road attractions. He then returned to the Scollay Sq. Olympia in January 1928. He remained as Assistant Manager of the Scollay Square until the middle of August, 1928, when he was transferred to the "Central Square" in Cambridge. Several months later he was assigned to his present position.



Joseph Goldberg

JAMES J. DEMPSEY

James J. Dempsey, manager of the Strand Theatre, Dorchester, Mass., held various minor positions in a theatre throughout his school period before he was employed as projectionist at the Winthrop Theatre, Winthrop, Mass., for two years.

On May 3, 1926, Mr. Dempsey was appointed assistant manager of the Central Sq. Theatre, Cambridge, Mass., which was operated by Wm. P. Gray. In December 1926 he was promoted to the managerial position of the Universal Theatre, Fitchburg, Mass. He then served as relief manager of a number of Boston houses until he returned to Fitchburg as manager of the Lyric Theatre, a vaudeville house.

From Fitchburg, Mr. Dempsey was assigned to the Strand, Brockton for ten months. In April 1928, he was sent to the Fields Corner Theatre where he remained in charge during the summer, in addition to supervising the renovations at his present post. On October 3, 1928, Mr. Dempsey re-opened the theatre which he now manages.



James J. Dempsey

HUGH J. SMART

Starting his theatrical experience in the employ of the old Southern Enterprises, Inc. in 1923 as doorman of the Teatro Theatre in Anniston, Ala., Hugh J. Smart worked himself up to assistant City Manager and then to City Manager in 1926. He remained in Anniston for over a year and then was transferred to manage the Rialto in Macon, Ga. Coming back to Anniston for a short while, he was soon transferred to Montgomery as manager of the Strand. He was then assigned to his present post as manager of the Empire and assistant City Manager of Montgomery. In addition to his managerial duties, Smart handles the advertising for the three houses in Montgomery.



Hugh J. Smart

HARRY J. GOULD

Harry J. Gould was raised in the atmosphere of show business inasmuch as his father was a circus man.

In 1907, Mr. Gould embarked upon his theatrical career by entering the motion picture business in Attica, New York. He has always "lived" with the motion picture business, with the exception of a few years with the Interstate Amusement Vaudeville houses.

He is manager of the Palace Theatre in Fort Worth, Texas, in addition to being City Manager, and has been operating theatres in Fort Worth for the past fourteen years.



Harry J. Gould

EYE CATCHING LOBBIES

Birmingham, Alabama learned that a most unusual group of fine pictures were coming to the Publix Alabama Theatre, in the form of the "New Show World." Manager Charles Branham arranged for the strikingly, colorful lobby displays pictured here, resulting in increased patronage for his theatre.



LISTS SONGS FROM HIT PICTURES

At the request of PUBLIX OPINION, Herb Hayman, of the Music Sales Dept., lists the outstanding songs and their relative importance in some of the important pictures that will be played in the circuit in the very near future, or are being played now in some theatres. The pictures include Al Jolson's "Say It With Songs," "Dance of Life," "Why Bring That Up" and "Goldiggers of Broadway."

"In Al Jolson's "Say It With Songs" there are two songs of special merit that will be outstanding," says Hayman, "Little Pal" and "Why Can't You." The other songs are listed in their relative importance.

Seventh Heaven
Used to You
One Sweet Kiss

and two old numbers
I'm crazy for You

Back in your own Back Yard
"In the "Dance Of Life" featuring Hal Skelly and Nancy Carol, the outstanding song is "True Blue Lou." True Blue Lou is really a great song, but unfortunately, has not been spotted in the picture to advantage. It is therefore important that every theatre, prior to playing this picture, arrange to use the song, "True Blue Lou" in one or more programs so that the theatre patrons will become familiar with the tune. This song offers a great opportunity for exploiting the "Dance of Life." It might also be advisable to play a chorus of this song on non-synops as prelude to the picture covering the exhibition of the main titles. Next in importance is "Flippity Flop." The other songs included in this picture and listed below have not been published.

Cuddlesome Baby
Ladies of the Dance
Mightiest Matador
King of Jazzmania

"Why Bring That Up," a Moran and Mack Paramount Picture features two songs, the most important of which is "Shoo Shoo Bogey Boo" while the other song entitled "Do I Know What I'm Doing When I'm In Love" was spotted in the picture to good advantage.

"Goldiggers of Broadway" lists nine songs, the two outstanding number being "Painting the Clouds with Sunshine," "Tip Toe Through the Tulips With Me." The others listed according to their importance are:

In A Kitchenette
Keeping the Wolf from the Door
Go to Bed
And Still They Fall in Love
What Would I Do Without You.
Mechanical Man
Song of the Goldiggers.

"Publix records are available on all the important songs in these shows."

RHINOCERI ON MAIN STEM GOOD FOR 2 COLUMNS

Recently the Minneapolis Star ran a two column cut of two wild rhinoceri charging down Nicollet Ave., the main business artery of the city. It caused no little consternation on the part of the readers. But when they read the squib under the cut they learned the editor was "just supposing" and that the real rhinos had been captured by the cameraman for "Four Feathers" the feature attraction at the Publix State Theatre.

Gordon Greene, Mgr. of the State Theatre didn't have any trouble selling the idea to the Star when he presented them with the composite photo of the town's main stem and the two wild beasts.

ELEPHANT GAG HUGE SPACE GETTER

Ted Emerson, manager of the "Garden" in Des Moines, sends in a front page smash from the Des Moines Tribune, which newspaper he says doesn't like Publix, giving a 4-column page one break on "Noah's Ark" in conjunction with their circulation boosting gag of having kids give dimes to buy an elephant for the State Fair Zoo. The elephant gag made its debut last fall when Your Editor popped the idea to Bill Curley, managing editor of the New York Journal, and also to Walter Howey of the New York Mirror. It took with both of them, and for three months Greater New York was up to its ears in elephants. Lou Goldberg handled the Journal contest for the Brooklyn Paramount. So much publicity resulted from the efforts of Goldberg that everybody quit reading the papers to avoid elephant-nausea.

A good new or second hand elephant costs about \$4,000, and a newspaper adds about 30 per cent to its circulation by getting the kids to donate one to the zoo. It's a great gag for your master of ceremonies or organizer to foster a special morning kids matinee, during which their dimes go to the fund, gets a great news-break for every one of your coming pictures. We've had a layout on the makeup stone for five months, trying to show you, but it's always been crowded out for lack of space.

The stunt is NO good unless you tie in your feature picture every day in some manner that makes people WANT to see it. A mere announcement doesn't work.

PARAMOUNT NEWS ON THE JOB IN CHINA

Getting his pictures, despite every handicap the Chinese War Lords could throw in his path, Henry Kotani, Paramount News Staff Cameraman from Tokio is on the job in Manchuria with the Chinese-Russian situation apparently "well in hand!"

With permits from both American and Japanese Consulates, the Chinese refused to allow him to proceed to Manchuli unless the American Consul would guarantee his camera equipment was for non-military use and it took him two days to move out of Harbin. Finally arriving at Manchuli, the Chinese officials refused to permit him to photograph their troops. Kotani took a chance and did it anyway, only as he expected, to be arrested and have his camera taken from him. After considerable bickering, they finally returned his camera but sent a guard with him wherever he went to prevent him from taking pictures. From then on it was easy, for all Kotani had to do was to bribe the soldier boy.

MAKES HUGE GROSS IN PANICKY TOWN

With the town in the grip of a financial depression resulting from the failure of four banks, and every penny being jealously guarded, City Manager Boliver Hyde of Lakeland, Fla., made the unusual record of rolling up a gross of \$4200 in four days on "Cocoanuts" at the Publix-Polk Theatre, which is 60 percent more than the normal full week.

SPRINGFIELD OPENING

The Paramount Theatre, Springfield, Mass., will be opened September 28th. Manager's name will be forthcoming.

FRONT PAGE ELEPHANTS — A BIG STUNT

A total of 49 free full pages was had by the Brooklyn Paramount on the above idea, described in this issue. Ditto for Des Moines six months later.



WEIRD TRAILER GETS RESULTS FOR "DR. FU"

Ernest Morrison, manager of the Publix Palace, Dallas, created an unusual anticipation in that city for the playing of "The Mysterious Dr. Fu Manchu" through his presentation one week in advance of the talking trailer. The trailer was offered as a separate unit in the program, following the paramount News reel.

The magnascope screen was used, with the entire proscenium flooded with a weird green light, with the exception of the screen, a patch in the flood light lens keeping the screen opening blank of light. Upon the opening shot in the trailer, the amazing sound of a police siren was heard. The orchestra went into a cadenza of weird music, lasting until the talking sequence of the trailer started. All lights were extinguished, and red foots were flashed on and off during the entire trailer, adding a note of mystery to the green proscenium lights. Two green spots were operated from the booth, roaming across the stage and all over the auditorium of the theatre. At the close of the National Screen Service trailer, the magnascope travelers were closed in, and the playdate announcement on regular size screen followed.

The reaction to the trailer was unusual. Several times during the week women in the audience screamed during some of the most exciting shots, and Mr. Morrison contributed the excellent opening of the picture largely to the good results of this trailer.

HOWARD TO CEDAR RAPIDS

On August 25th Mr. John Howard assumed the management of the Palace and Strand Theatres, Cedar Rapids.



FOUL FOWLS FOR "FOUR FEATHERS"

Manager T. W. McKay of the Strand Theatre, Rutland, Vt., pulled an effective gag in advertising "Four Feathers" which is best explained by the following story in the Rutland Daily Herald which ran under the head, "Fowls Hanging Heads in Shame at Feather Loss."

"Hundreds of chickens, ducks, turkeys and other fowls in Rutland and vicinity are roaming about in farmyards indignant and at the same time, with a great sense of modesty, trying to hide the fact that some villain had deprived them of their tail feathers."

"Rutland street cleaners are in a quandry, for wherever they turn around in any of the principal streets of the city they find feathers, large feathers, small feathers, dirty feathers and every thing but eagle feathers."

The mystery was explained last night, when Harry Wilson, assistant manager of the Strand theatre, explained that he had offered a free pass to the movies to every youngster who brought in 10 feathers, which he plans to use for a display for the production "The Four Feathers." The result exceeded his expectations—ask the street cleaners."

PUBLIX USHERS AT N. Y. RADIO SHOW

Ushers recruited from the New York theatres will officiate at the Radio Show for six days in Madison Square Garden, starting Sept. 28. The show officials will pay for the time expended by the ushers. Publix Service is so widely known that when plans were made for the huge Radio Show, home office executives were instantly besieged with requests for the services of the ushers.

ALIVE AND PACKING A MEAN WALLOP!

The back issues of
"PUBLIX
OPINION"

If you had foresight enough to save em!
If you don't save 'em, tell us why!

The back issues are packed with gags, ideas, and
information that ought to be working for you!

THEY'RE AS GOOD AS NEW IF YOU HAVEN'T
USED 'EM!!

IF THEY'RE A YEAR OLD, THEY'RE
NEW AGAIN!

MAMMOTH 52 WEEK AD TIE-UP FOR BROOKLYN

A net minimum value in newspaper advertising alone of \$1,250 weekly for 52 weeks, with thousands of dollars worth of other advertising and exploitation was obtained for the Brooklyn-Paramount by Lou Goldberg, Director of Publicity for the theatre. Goldberg, backed by Manager Robert Weitman, Milton Feld, A. M. Botsford, Benjamin H. Serkovich and David J. Chatkin, engineered an industrial exposition to be held at the theatre under the auspices of the Brooklyn Chamber of Commerce.

A different mercantile establishment of Brooklyn will hold an exposition in the theatre each week. The merchant must guarantee to spend \$1,250 during the week to advertise the exposition at the theatre and also to advertise the picture and stage presentation. This is the minimum amount to be spent, although many merchants have already signified their intention to spend much more.

Goldberg has already lined up 12 merchants for the exposition, which will start on Oct. 3rd. The Chamber of Commerce will probably secure the others to fill the entire year before that date. The Chamber of Commerce will appear as the principal in all solicitations of merchants.

Bohach Grocery Stores, owning and operating about 500 stores in Brooklyn and Long Island will stage the first exhibition. In addition to the newspaper campaign, Bohach is getting out 270,000 circulars to be distributed from each of their stores advertising the exhibition and the show. The campaign will be started a week in advance and kept up until the final day of the exhibition.

Patrons entering the theatre will be given a shopping bag with large rolled ticket which en-

titles them to a sample of each of the groceries exhibited. After making the complete rounds, a patron will walk away with about \$4 worth of groceries.

Namm's Department Store, one of the largest in Brooklyn, has signified its intention of staging the exhibition on the week before Christmas.

All dealings go through the Brooklyn Chamber of Commerce, Publix remaining in the background. The Chamber of Commerce admits that the Brooklyn-Paramount, playing to approximately 175,000 people weekly, helps to keep plenty of money in Brooklyn by holding Brooklynites away from New York. This, together with some solid ground-work laid by Publix' representatives in Brooklyn, accounts for the friendly feeling existing between the Brooklyn Chamber of Commerce and the Brooklyn-Paramount ever since it opened.

STEAM SHOVEL IN DOUBLE THEATRE TIE-UP

Two Publix theatres, the Capitol and the Princess, both of Sioux City, Ia., profited on the same tie-up in advertising their respective pictures, "Dangerous Curves" and "River of Romance" by placing 2 twenty foot banners on each side of a steam shovel digging in the center of the town.

ATLANTA MUSIC SALES GOOD

This attractive lobby both for the sale of records, books and sheet music, is getting a lot of coin for the Publix Howard theatre in Atlanta. Furthermore, it's an "Ace" exploitation help, which is the main reason it is there.



BEST WINDOW IN TOWN ON THIS IDEA

Manager Charles G. Branham derived a bountiful supply of publicity on "Glad Rag Doll" playing at the Publix Alabama Theatre, Birmingham, Ala., when he arranged for a window contest with local merchants.

Use this stunt on any stage style show or film that displays smart clothes.

The "Glad Rag Doll Window Display Contest" was staged by the Alabama theatre and sponsored by the Birmingham Display Men's Club.

Eleven merchants entered the contest and practically every other merchant in town participated in some small way.

Each store in the contest was given 1000 ballots carrying sales copy about show; and these were distributed by clerks in stores who urged attendance at theatre to plug votes for their particular windows. The ballots given each merchant carried his name in bold face type in the listing.

Each merchant was given several proof sheets of press-sheet cuts showing silhouette heads of Dolores Costello to be used in their ads. A few were used to good advantage.

The windows were on display during the week current with the showing of the picture. And each window carried the idea in the materials displayed—tying in with the picture "Glad Rag Doll."

The theatre helped the merchants by screen trailer, newspaper ads and by giving them the use of the theatre's art department.

The judging of the windows was by popular ballot of the people—the votes to be left at the theatre. The winner received an expensive silver loving cup donated by a jewelry store and the theatre paid the cost of having it engraved. The cup was on display in the jeweler's window all during the run of the contest.

The contest accomplished two definite things; It secured a very large amount of valuable publicity on a definite show and it established close contact with practically all of the leading window display men in town and paved the way for continued co-operation in window tie-ups.

The merchants seemed well pleased with results secured from their window displays and stated that they made many sales as a direct result of the tie-up. They also said that people made it a point to go and look at the displays.

\$4.?

Is a bound volume of ALL of the back issues of PUBLIX OPINION worth \$4 to your theatre operation? To instruct new employees?

If it is, and you want one, write to your chief.

We've got a lot of requests for 'em but we haven't got the copies. If enough requests come in, accompanied by the endorsement that it's worth the \$4 it costs to make them up,—perhaps the expenditure can be approved.

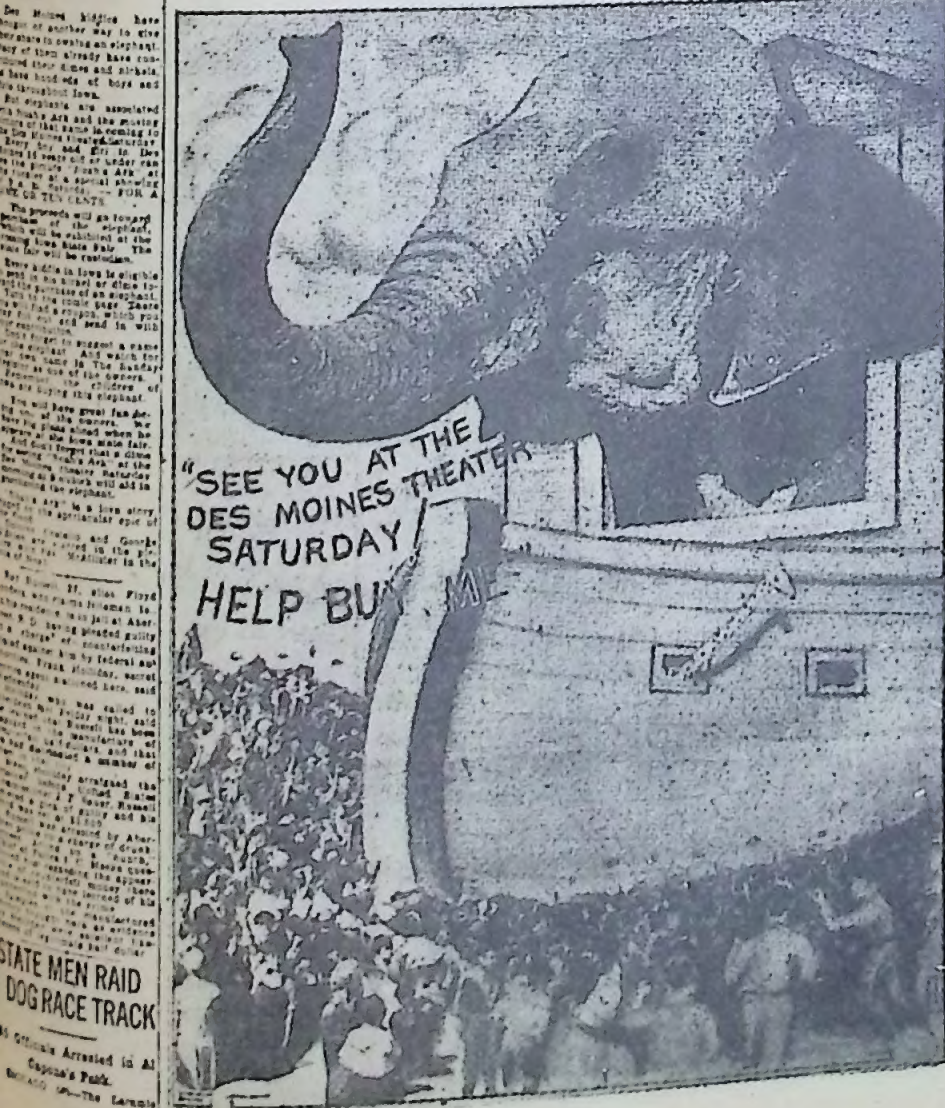
DESMOINES ELEPHANTS

Lionel Wasson Turns Big Game Hunter, Too.

Moines Tribune-Capital
IOWA'S GREATEST EVENING NEWSPAPER
DESMOINES, IOWA, WEDNESDAY, JULY 24, 1929.—TWENTY-FOUR PAGES PRICE THREE CENTS

Peace Pact Binds N

Children Like Elephants and Are Invited To See Them in 'Noah's Ark' Here Saturday



"SEE YOU AT THE DES MOINES THEATRE SATURDAY HELP BUY ME

FAN MAIL IS PULSE OF PUBLIC

Many interesting side-lights on the public's reaction to Paramount stars are furnished by the fan mail report for the months of June and July, sent in by Arch Reeve, Director of Publicity for Paramount West Coast Studios.

With the new policy on fan mail instituted by Paramount on January 1st, whereby a nominal sum is charged for every photograph sent out, a great reduction in the fan mail naturally resulted. For instance, Clara Bow, who was receiving an average of 35,000 letters a month last January got only 10,000 in July. However, every one of the 10,000 paid for the photograph requested in the letter.

Various influences affect the size of a star's fan mail. If a star is cast in a role which is unlike his definitely established preceding roles, a marked drop is noted in his fan mail. However, at times, a group of new fans are attracted to the star by the changed role. Rumors of marriage or engagement, and magazine stories containing unfavorable comment, are other elements which tend to cut down fan mail. On the other hand, a favorable story in magazines, a popular trip or vaudeville engagement will tend to boost the fan mail.

The record of the fan mail received during June and July indicates that the popularity of the stars remains approximately the same. In both months, Clara Bow leads with Charles Rogers, Nancy Carroll and Mary Brian and Gary Cooper following in the order mentioned. The two Richards, Dix and Arlen, shift each other around in 6th and 7th place, Dix being 6th in June and Arlen in July. Neil Hamilton and Esther Ralston do the same for 8th and 9th place. James Hall is 10th in both months.

PALACE, DALLAS, TIES UP THE MUSIC STORES

A tie-up with W. T. Grant's and McCrory's, Dallas' two largest "variety" stores, has been arranged whereby the Palace Theatre practically predominates in the sheet music display. At Grant's, the entire sheet music department is covered with a huge arcade effect, made of compo board and textone, similar to the song shop in the theatre. The top panel of the arcade, fifteen feet long, has this copy: "W. T. Grant Song Shop, featuring the current hits from the GREATER PALACE THEATRE," with the theatre name displayed outstandingly. At each end of the top is a panel four feet square, with a head of the bandleader and the organist and a space to display their current numbers. The entire counter facing is covered with a display for sheet music featured at the theatre, and on each end is a huge star, with changeable copy giving the stage and screen program weekly. Corinthian pillars connect the base panel with the top. Grant's announces a seventy-five percent increase in sheet music sales since the installation of the booth.

At McCrory's, displayed by the sheet music booth, is a nine foot double sided shadow box, featuring entirely the Palace song hits. Inserts of two sheet size are changed weekly, one on each side of the display, announcing the current program. The display is made of compo board and textone, is nine feet high, five feet wide, and eighteen inches in breadth. Other theatres in Dallas are wondering how the Palace got the break, but can do nothing, as that house has tied up these two stores, and is now working on three others for the same gag.

A gale of publicity swept over the city of St. Louis upon the return of Ed Lowry, popular master of ceremonies at the Publix-Skouras Ambassador Theatre, from a one month vacation. The home coming was turned into a "build-up" for Lowry that registered at the Box office.

This is the way to build up a theatre personally. Thornton Sargent, Jr., and the Publix-Skouras gang are to be congratulated for intelligent showmanship. Save this story and repeat the stunt in your town.

The climax of the entire parade was the receiving of Lowry by Mayor Miller at the City Hall, amidst much cheering and ceremony from the thousands who have been entertained by this wide-smiling champion of clean, wholesome amusement. Since his arrival in St. Louis, more than two years ago, it has been estimated that he has entertained more than 4,000,000 people in some 7,000 shows, excluding the cheer and contentment he has given to the countless thousands, through his appearance at charity festivals and radio broadcasts.

All of this successful publicity campaign was due to the affable and cordial relationship existing between the Publi-Skouras Advertising and Publicity Department and the local newspapers and merchants, who realize the benefits they derive from the great crowds which the Ambassador Theatre draws daily in front of their shop-windows.

Candy and cigarette machines have been installed in the New York Paramount for the convenience of the patrons. The candy machines, containing various sweets at 5, 10 and 25 cents, are distributed all over the house. Inasmuch as smoking is only permitted in the rest rooms, the cigarette machines are only placed there.

Don Hoobler and C. E. Irwin of the Publix theatres in Bloomington, Ill., send in a layout of pictures and publicity, that got money at the box office. It was done under the direction of Don Hoobler, the ace merchandiser.

Mr. Hoobler made a tieup with the local public utility company and got them to give him a free refrigeration-ice box to give away in a slogan contest in all the Bloomington theatres. The slogan, of course, was the one that best described the "New Show World product." It also sold the cool theatre idea.

To make the contest a success, the utility company devoted the window display show, and also paid for the ads shown, which of course were written by Mr. Hoobler. They also mailed out 15,000 heralds.

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A black and white photograph of a window display for a clothing store. The display features a checkered floor, a central window with a mannequin, and two large posters on the sides. The left poster is for 'J.C. Advertising Bloon' and the right poster is for 'CLOTHES'. The mannequin is wearing a dark suit and a white shirt. The posters are large and feature bold text and illustrations. The overall scene is a window display for a clothing store.

WILLIAMS

ICE-O-MATIC

Electric Refrigerator

FREE!

Complete and Installed—An exact duplicate of those now being featured by the Illinois Power and Light Corp. at \$257.50.

Open to Everyone

in Central Illinois.

Read These Simple Instructions:—

The Irvin Theater wants a slogan for use in advertising its Ice-O-Matic and its attractions. It must be easily remembered. As for instance, a line which identifies the Ice-O-Matic as "Made In Bloomington, and Making Cools In Bloomington."

Everyone in Central Illinois knows about the Irvin and takes it for their entertainment headquarters.

BUT NOW A NEW KIND OF ENTERTAINMENT IS BEING INTRODUCED. It involves many new things, making for a yet greater standard of entertainment. Mildly different and more desirable, combining stage and screen. The 11 attractions listed below for the month of July are definite examples.

CAN YOU SUGGEST A SLOGAN WHICH DESCRIBES THEM?



See It on Display
in the Irvin Lobby.

The Person Who Suggests the Most Fitting Slogan Receives This Ice-O-Matic Absolutely Free!

Nothing Else To Do!

IMPORTANT INSTRUCTIONS!

DO NOT JUMP AT CONCLUSIONS!

The kind of slogan the Irvin wants MUST describe the new ice motion picture. Listed to the right are definite examples. KNOWING ABOUT THEM will give you your most important help.

EACH DAY in The Pantagraph, in connection with the regular theater advertisements, one or more of these outstanding July attractions will be described. We'll give you many helpful suggestions. WATCH THEM CAREFULLY!

DO NOT MAIL ANY SUGGESTIONS UNTIL YOU FEEL YOU ARE FAMILIAR WITH THESE JULY FEATURES. Seeing them will help you. Remember! There are not the photoplays of the past. THEY ARE DIFFERENT AND GREATER THAN EVER BEFORE.

The better your slogan fits these pictures, the better opportunity you'll have to win.

These specially-chosen attractions at the Irvin are the "top ones" feature musical comedy, variety, drama, and the best of everything you can see in a play house today.

Monday to Saturday, 10:15 to 12:15
Selling by Wednesday, June 18 to July 13
Early Patrons get the choice of:

"CORLETT"

Wednesday to Saturday, 10:15 to 12:15
Will bring the highest rated comic strip from the New York Herald Tribune to the Irvin.
Admission is a nickel for children under 12.

"THE MAN I LOVE"

Sunday to Saturday, 10:15 to 12:15
The famous Broadway hit song—"THE DISEASE SONG"—from Warner Bros. Production singing group, made up of Broadway and Hollywood stars.

"THE GLAD RAG DOLL"

Sunday and Monday, 10:15 to 12:15
William Haines
with Frances Brown in a brand new melodramatic picture.

"A MAN'S MAN"

Tuesday to Saturday, 10:15 to 12:15
The famous Broadway hit song—"THE DISEASE SONG"—from Warner Bros. Production singing group, made up of Broadway and Hollywood stars.

"THE LETTERS"

Friday and Saturday, 10:15 to 12:15
The famous Broadway hit song—"THE DISEASE SONG"—from Warner Bros. Production singing group, made up of Broadway and Hollywood stars.

"HEARTS IN EXILE"

Sunday and Monday, 10:15 to 12:15
A brand new picture from the Famous Players-Lasker Company.

"THE TIME, THE PLACE AND THE GIRL"

Sunday and Monday, 10:15 to 12:15
A brand new picture from the Famous Players-Lasker Company.

"THE BLUE HOUR"

Sunday and Monday, 10:15 to 12:15
A brand new picture from the Famous Players-Lasker Company.

"LOVE CHANCE IN THIRTEEN DAYS IS LOST"

Sunday, Monday and Tuesday, 10:15 to 12:15
A brand new picture from the Famous Players-Lasker Company.

"MADAME CRIVELLO"

Sunday, Monday and Tuesday, 10:15 to 12:15
A brand new picture from the Famous Players-Lasker Company.

"CONQUERS OF EARTH"

Sunday, Monday and Tuesday, 10:15 to 12:15
A brand new picture from the Famous Players-Lasker Company.

Censors of talking pictures came in for a rap in Chicago when Circuit Judge Harry Fisher issued a temporary injunction restraining police from interfering with the showing of "Alibi" in Chicago.

"Censorship is a form of tyranny at best and abhorrent to ideals of the American people," the judge declared. Regarding police contention that the picture ridiculed police methods, particularly the third degree, the judge replied that if censorship is to be used by police to prevent criticism of themselves, then our boasted freedom of speech is through.

Before the court's decision, it is understood that the local censors wanted to compromise with United Artists if they would call off the injunction, as they did not wish to establish such a precedent. U. A. refused to do this and went through with the court action.

Not only has the theatre found it an easy matter to tie-up with music stores on theme songs but many of these stores have let it be known that they are always willing to make some co-operative display in advertising the songs featured in the various pictures as that means increased business for them too.

One of the latest to benefit by these music stores is Manager David F. Perkins of the Public Merrimack Square Theatre, Lowell, Mass., in advertising the thrilling operetta, "The Desert Song." The entire back of the record counter of the Kresge Dollar store showed a fac-simile of the Merrimack Square marquee with cut-out holes to represent lamps; this being done by pasting tissue over the holes and putting flasher lights behind to give a very effective display.

The display proved so effective in selling records for the store that they asked to have it kept a permanent display. Of course,

the center cards were changed to fit the current attraction.

This display besides proving so valuable to the store was also considered an excellent advertising medium for the theatre too as hundreds of people visit this music department daily and can't help but be impressed with the theme songs and sales copy about current picture that stares them in the eyes.

The North Center Theatre on Lincoln Avenue, one of the largest theatres in Chicago with a seating capacity of 3500, has been purchased by Publix-Balaban and Katz. The house opened August 23d with a straight sound policy. Ed Nikodem is the manager and R. Knudson, assistant manager of the theatre.

Earle M. Holden, manager of the Publix-Fairfax, Miami, has developed an idea which is worthy of adoption generally.

In his weekly meetings held for his service and front house staff, Mr. Holden devotes a portion of the time to something of the nature of an old fashioned spelling bee. However, instead of having the ushers and staff spell words, they are asked questions concerning the theatre, attractions, schedules, refrigeration and ventilation, etc.

Mr. Holden advises that the plan has proved most interesting.

MUSIC DEALERS NOW STRONG FOR PUBLIX LOBBY SELLING

By OSCAR A. DOOB

Director of Advertising and Publicity, Publix-Kunsky Theatres

The experience of the Kunsky Publix theatres in Detroit with the sale of sheet music and records in their lobbies may prove of interest to other theatres. When this idea was launched in Detroit the music stores, five-and-ten cent stores and others engaged in music selling resented the idea of selling music in lobbies. In fact, their opposition was very bitter. Prior to that the Publix-Kunsky theatres had enjoyed most cordial relations with the stores, with frequent window displays tying up with pictures, etc. As soon as the theatres became "competitors," the stores refused window cooperation. That was several months ago.

Now—the stores have done a right-about-face!

They have discovered that the theatre lobby counters are acting as a stimulus to the store-business! Instead of being competitors, the theatres have become the backbone of the retail music business. Instead of opposing the theatres, the record and music stores are now urging the theatres to go at the music thing more vigorously. The stores are not only giving window displays, paying for their own display material, but in the case of Kresge's, for instance, the entire Kresge store was made a plug. The music department was of course, given over to "Desert Song." However, they went further, putting on "Desert Song" fundraises at the soda fountain, with the girl attendants wearing "Desert Song" caps. Throughout the store some 500 hangers were displayed.

This stunt has been repeated in many instances, the last being for "Dance of Life" at the new Paramount.

The Victor wholesaler, who also operates a dozen retail stores, has become a regular distributor of mail stuffers, heralds, etc.

All of this change of attitude came about thru strict business reasons and not from personal salesmanship on the part of the theatres. The theatre is the big factor in music selling in Detroit—and the stores found it out.

SONG CHANGES

There has been a change of title of the most important song in the Paramount Picture ILLUSION.

PUBLIX OPINION previously listed the three songs in this picture, as ILLUSION, REVOLUTIONARY RHYTHM and LEVEE LOVE.

The Publix advertising manual and other printed matter pertaining to the picture ILLUSION make reference to the song ILLUSION as a theme song of the picture. The title of this song has been changed to WHEN THE REAL THING COMES YOUR WAY. It is sung in the picture by Nancy Carroll, also by June Collyer and Buddy Rogers at the piano. In addition, the song is used instrumentally eight (8) times throughout the picture.

REVOLUTIONARY RHYTHM is sung by Lillian Roth, the star of Earl Carroll's Vanities, accompanied by a large beauty chorus. LEVEE LOVE has been cut from the picture and does not appear in the finished version.

WHEN THE REAL THING COMES YOUR WAY will undoubtedly be a big hit of the picture, with REVOLUTIONARY RHYTHM as the big production tune.

The songs were written by Fred Coots, Lou Davis, Larry Spier and Sam Caslow, all of whom will be recognized as writers of many hits in the past.

ANTI-SLUMP IDEAS

By MADELINE WOODS,
Publix Great States Circuit

Madeline Woods of the Advertising and Publicity Department of Publix—Great States Theatres effectively outlined a "Paramount Month" campaign intended to surmount the impending slump in business during the month of September, because of the school reopenings. A few important "guiding points" outlined:

1. Make your programs look pretentious. Give your feature the usual space and then USE A "BOX" IN YOUR ADS, LISTING EVERY ITEM ON YOUR PROGRAM, from the sound news stating an important item the news contains, down to describing the shortest "short." If you have a fable, name it; an organ overture, list it.

2. Announce that the theatre has "scouts" stationed throughout the town who will give passes to those persons heard discussing your theatre and entertainment. Distribute a few to start the thing going but then cut down on the free list. Get your local newspapers to run a few stories about this, as well as obtaining "shots" of the "Happiness Sleuth" issuing the passes.

3. When you run your "Paramount Week" trailer, place a few "plants" in the audience to applaud. The patrons will join in the applause and will soon start talking about it. Therefore, good word-of-mouth publicity will result. These "plants" should not be ushers!

4. Tie-up with a merchant or a group of merchants in advertising a MYSTERY COAT—(or the like) to be worn in your lobby and aisles, on a certain night. Have the girls in the parade, each wear a number on the sleeve. Have the MERCHANT OFFER \$10 to the first woman guessing the number of the MYSTERY COAT. Have the merchant mention the contest, prominently, in all his ads.

5. Get the Parent-Teachers club to hold their first meeting in the form of a theatre party. Rope off a section of the theatre for their use. Offer some special inducement in prices, if necessary. The local confectioner or florist will gladly furnish flowers or candy to be distributed to them.

PUBLIX THEATRE IN LYNCHBURG

A beautiful new 1500 seat theatre will be built by Publix in Lynchburg, Va. This will mark the entry of Publix in the Old Dominion State. In addition to this theatre, Publix has taken over the entire interest of C. M. Casey in the operation of the "Academy," "Isis," "Gayety" and "Belvidere" theatres in Lynchburg.

MITCHELL AT NEW YORK

Al Mitchell, stage band leader, at the Olympia Theatre, New Haven, acted as stage band leader at the New York Paramount, for one week, beginning Friday, August 30th.

BROCKTON CHANGES

Effective September 2nd, Mr. F. H. Harrington will assume management of the Rialto, Brockton, replacing Mr. W. B. Rose, who will manage the Strand, Brockton.

WINNING 'EM OVER!

This is how S. S. Kresge got behind "The Desert Song" in Detroit. Note the "Desert Song" cake, sundae, pie, soda and banana split signs. These were placarded all over the store.



DANGER!!!

The opposition is waking up!

For the past few years, the dynamic leadership and the unity of action that has been possible within an organization of happy and ambitious friends, has led Publix to success that has been easier than it would have been, had our opposition been as sturdy and well organized as we.

That condition is now rapidly changing.

Opposition theatres are coming to life. Other theatrical interests in your community are aligned with powerful organizational resources.

You're coming to grips, and quickly, with business rivals that are going to meet you on a common ground, and they'll be well prepared.

The principles and practices that have given Publix its leadership have been observed by the opposition. They know what you had that gave you your place. They're duplicating it. They'll use that familiarly, so don't underestimate.

Be prepared soon, to see the same ideas that you have used for your own benefit, also used by opposition against you.

Get your organization set NOW, and see that everyone operates on a daily work schedule that divides into daily efforts for operation, promotion, and current merchandising. If you don't keep an "assignment book" for "futures," you're going to lose out and be replaced by someone who will do it.

Go thru your files of letters, instructions, manuals, and PUBLIX OPINIONS and schedule a few things to be worked out for every day.

When you've done that, make sure that every day you add new assignments into your assignment book. "Hell-book," some folks call it, rightly, for it's exactly that for you if you don't keep it, and it's that for the opposition if you do.

Thus you'll find and be reminded of, local spot attractions and hand-made audiences that belong to your theatre, instead of the other fellow's; you'll find that the women's clubs are selling tickets for your theatre instead of the one across the street; that Christmas Gift Books sold in stores are yours, not those of the opposition. You'll be first to accomplish the effective thing.

You'll have to be first to do it. Publix leadership depends upon it, and Publix leadership is not going to permit itself to be frightened or overcome by any recently awakened sleepy-eyed giants or re-assembled pieces of chopped up Organizations that want to play with ideas we've originated and developed.

WHELAN'S GREAT GAG FOR LLOYD

By special arrangement with Harold Lloyd, star of "Welcome Danger" and Paramount, Les Whelan, representative of the noted screen star, has obtained permission for all Publix Theatre managers to go to the Mayor of each city and ask him to appoint a special Mayor's Entertainment Committee.

This committee, in the name of the mayor, will be given enough free admissions to matinees to take care of the inmates of homes for the aged, orphans and crippled children. Be sure that all the newspapers are on the committee, and that sob-sisters and photographers cover the event.

The mayor's committee will provide transportation, to and from the theatre for the guests. The Mayor will appreciate the opportunity to participate in an event that makes him figure as a charitable soul, and his committee will do the work for the publicity involved, and provide autos. Also, since its an "event," ALL of the newspapers will cover it, instead of just one paper doing it as heretofore when managers permitted newspapers to show pictures to the shut-ins.

6 MORE SOUND TRAINS TO GO NEXT WEEK

Such has been the success of the first Publix "Entertainment Special" or "Sound Train" in heralding the unrivalled excellence of Paramount Pictures and Publix Theatres, that six more trains will be sent out in the field next week.

Complete details as to the best way in exploiting the wonderful ballyhoo advantages offered by the trains are contained in a special manual prepared by the Home Office Advertising Department and which has been sent out to all theatres that sound trains will visit.

All inquiries for information concerning these trains should be addressed to L. L. Edwards, Paramount Building, New York. H. E. Tillotson will be in charge of the trains in the field.

PUBLIX SHOWMEN AMONG PRIZE WINNERS

The announcement of the list of winners of the \$25 prizes for the best ideas on the press sheet for Harold Lloyd in "Welcome Danger" shows that nine out of the twenty-five winners are Publix showmen.

The Publix prize winners are: M. D. Cohen, Rialto Theatre, Denver, Colo.; C. T. Perrin, Sterling Theatre, Greeley, Colo.; Bob Kelley, Dallas, Tex.; William Pine, Balaban & Katz, Chicago; Jack Meredith, Saenger Theatres, New Orleans; Don W. Hoobler, Bloomington Theatres, Bloomington; Pat McGee, Criterion Theatre, Oklahoma City; Oscar A. Doob, Kunsky Theatres, Detroit; Ben Ferris, Publix-Finkelstein and Rubin Theatres, Minneapolis.

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of September 14th, 1929

No. 1

The history of Publix is the achievement of its man-power. MAN-POWER has carried Publix to the leadership it enjoys in the industry. And MAN-POWER will insure the continuance of that leadership.

—DAVID J. CHATKIN, General Director of Theatre Management, Publix Theatres Corp.

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

J. ALBERT HIRSCH, Associate Editor

Contents Strictly Confidential

ASK YOUR LOCAL PUBLISHER

The motion picture industry spends over a hundred million dollars annually in newspapers alone. That sum comes from all companies and theatres within the industry. Less than one percent of this amount is expended for all other combined forms of public appeal, such as billboards, magazines, circulars, radio; etc.

A huge amount, you say, to come from one industry, as a contribution to the freedom and support of the press!

When you consider that about three-fourths of this sum is spent directly by theatres, and largely at the highest line-rate on the publisher's card, you're bound to believe that the press, generally, might well be helpfully interested in the conduct and welfare of the industry. Theatre news also makes circulation and reader-interest for newspapers, in proportion to its wide-awake, up-to-the-minute qualities.

"Is a \$100,000,000 annual expenditure in newspapers by an ethical and helpful industry, entitled to the protection of the press against unfair attack?" you inquire.

The press is interested, and, as a whole, is usually tolerant of our weaknesses, and vigorous in our behalf. Of course the \$100,000,000, is an object to them, but it is a secondary one. The first object is to maintain itself as a forum, in a fair position before all the public. Therefore, it is the weight of that favorable reaction toward the motion-picture industry as reflected in the \$100,000,000 rather than the money itself which is the primary consideration of the press. The newspapers cannot violate its public trust, nor would the amusement industry ask or consent to such a thing. The integrity of the industry is bound up in the integrity of the press.

The industry is entitled to protection and the newspapers, when convinced that unfairness is not upon our side, will eagerly rally, if invited. It is to their interest to uphold an institution which the public has so unmistakably accepted and approved. However, a newspaper publisher or editor is not a magician. He cannot know your troubles, unless you tell him. He hears from the clamorous and highly organized small groups. But, when he hears only their voice upraised, and regards your silence or inactivity, he is bound to believe that the opposition is right.

Today the industry that gives you a living, also gives a living to many others who are apart from it. The \$100,000,000 that goes for advertising actually comes from the public, as its most powerful and emphatic expression of endorsement of the popular price theatre. This is the convincing fact you should present most emphatically. The \$100,000,000 the newspapers get, pay a lot of payroll and printing bills; the theatre crowds that are shopping crowds, still fill the tills of merchants and raise property values, and create merchant-ads.

The popular-price theatre is the best ally any local newspaper or merchant can have, in combatting the strangling competition of mail-order firms, which neither advertise locally or bring community building crowds.

An unfair attack aimed at the theatre, also hits a great many other interests in your community. It insults the intelligence of the vast army of theatre goers, who, if they took the attack seriously and stayed away from the theatres, would inevitably hurt the merchants upon whom the newspaper is, to a large extent, dependent for its support. Therefore, you have every reason to expect and demand active support. If you don't get it, it is because you have not properly awakened and organized a defense that will be active without your leadership.

Detractors of the theatre overlook nothing that will help their cause. Neither should you.

The editor and publishers of your newspapers, and the business men and property owners of your community want your theatre to prosper, because their own prosperity depends in a measure upon yours. If you fail, they, too share in that failure.

All of this is again pointed out to you, now, as part of the prediction PUBLIX OPINION made a year ago; that the startling and new improvements in the dramatic field, due to the miracles of science and invention, will doubtless result in theatre censorship history attempting to repeat itself. We must be forewarned and prepared to intelligently combat it.

The startling and new thing always invites ignorant attack. The industry has ever been an inviting target for self-appointed moralists, reformers and publicity-hunters. Now it is even more inviting. Doubtless these reformers will again set up the censorship cry, with an eye upon the censorship job for themselves. If and when this happens in your community, you and all your staff personnel should

SOUND TIPS

From Publix Department of
Sound and Projection.
HARRY RUBIN, Director

BULLETIN NO. 25

Exciting Lamps

The condition of the exciting lamp plays a very important part in movietone reproduction.

1. The filament must be straight. This can easily be examined when the light is out, turning a flashlight or work light against the exciting lamp. The filament must have no sag at the center, and must run square, horizontally. If it either sags or slopes the lamp is unfit for service, as it will never focus properly.

2. The glass must be clear. It will blacken up after some weeks of use. The lamp should be removed from service when the glass around the top becomes dark, or the volume of sound will be reduced.

3. The focus must be good. It can be tested against a piece of white paper by removing the sound gate. The oval image should be clearly defined. If any portion of the oval shows colors, the focus is bad and should be corrected. If a double oval shows, the focus is bad and should be corrected. If there are streaks in the oval, the lenses or the exciting lamp itself are dirty, and should be cleaned. If the oval is yellow, there is oil in the optical assembly and this should be changed.

4. Spare exciting lamps should be ready in their holders. Each holder should be marked clearly, with paint, for the projector for which it is intended. A new lamp should be inserted in each spare holder and focussed. The spare holder and lamp should then be removed and placed handy to the machine. An excellent plan is to hang it on the wall in front of the projector. In this way, if an exciting lamp burns out, another one is ready to be inserted instantly, without delay for re-focussing, and only a few words of the sound need be lost. The six pole switch should be opened before a new exciting lamp is inserted.

5. As soon as possible after an exciting lamp burns out, put a new one in the holder, focus it, and hang the holder ready for use.

get on the telephone and repeat the facts contained herein, to a hundred or so, of the most influential and temperate-minded business men of your community. Ask them to make vigorous protests in behalf of your theatre—and themselves. You might even discover that the attack is led by some misled dependent of one of these. If you do, its manner of settlement will give you a merry laugh in your sleeve. If you and your staff start to win the solid support of a few influential people daily who come to your theatre (you can do it in a few minutes conversation in the lobby) you'll have any fight that may brew, stopped before it starts.

The morals of the public as they are affected by the movies, are in safer hands in the studios than they are at the mercy of most reformers. Today the movies are getting the benefit of the great minds of the world, and if let alone, will have the power to be the greatest moral force in the history of civilization.

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Make	Foot-age	Runn'g Time
	Lady Lies—8 reels (AT).....	Paramount	6666	74 min.
	The Virginian—12 reels (AT)...	Paramount	8235	92 min.
	Unholy Night—10 reels (AT)....	MGM	8350	92 min.
	Speedway—8 reels (S).....	MGM	6875	76 min.
	Why Leave Home—7 reels (AT)...	Fox	6365	71 min.
	Careless Age—7 reels (AT).....	1st Natl.	6140	68 min.
	Her Private Life—8 reels (AT)...	1st Natl.	6525	73 min.
	In the Headlines—7 reels (AT)...	Warner	6250	70 min.
	Salute—9 reels (AT).....	Fox	7600	85 min.
	Half Marriage—7 reels (AT).....	RKO	6214	69 min.
	Say It with Songs—10 reels (AT)...	Warner	8200	91 min.
	Woman Trap—7 reels (AT).....	Paramount	5882	65 min.
	Girl in the Show—9 reels (AT)...	MGM	7525	84 min.
	Fast Company—8 reels (AT)....	Paramount	6535	73 min.
	The Trespasser—10 reels (AT)...	United Art.	8100	90 min.

(S)—Sound
(AT)—All Talking
PT—Part Talking

LENGTH OF TALKING SHORTS

PARAMOUNT				
	What Do I Care.....	900	10 min.	
	Faro Nell.....	1823	20 min.	
	The Spy.....	1800	20 min.	
	Lady Lies (Trailer).....	250	3 min.	
	News No. 7.....	900	10 min.	
	News No. 9.....	1000	11 min.	
PUBLIX				
	Pearl Fishers.....	470	5 min.	
	Wanna Buy a Duck?.....	1035	12 min.	
	Dark Eyes.....	565	6 min.	
	Ringside Rhapsody.....	550	6 min.	
	Parlor Kidders.....	645	7 min.	
	Rigoletto.....	665	7 min.	
	Burns and Kissen.....	765	9 min.	
	Yo Ho Hum.....	560	6 min.	
WARNER				
841	George Price—Don't Get Nervous.....	845	9 min.	
815	Chas. C. Patterson—Billiard Champion of Fancy Shots.....	830	9 min.	
786	Fred Ardath—The Dry Days.....	725	8 min.	
836	Harry Rosenthal and Bath and Tennis Club Orchestra.....	810	9 min.	
842	J. J. Corbett and Nell O'Brien.....	858	10 min.	
846	Frances Skelly and 4 Eton Boys.....	780	9 min.	
835	Billy "Swede" Hale and Co. in "Hilda".....	830	9 min.	
839	Just Like a Man.....	813	9 min.	
845	Gregory and Edison—2 College Nuts.....	600	7 min.	
844	Jack White.....	644	7 min.	
COLUMBIA				
	Album of Memories.....	800	9 min.	
	Harmony Club.....	745	8 min.	
	Musical Revue.....	760	9 min.	
	Trail of '98.....	457	5 min.	
RKO				
	Mickey's Surprise.....	1800	20 min.	
PATHE				
	Review No. 19.....	960	11 min.	
	Black Narcissus.....	1800	20 min.	
FITZPATRICK				
	People Born in September.....	980	11 min.	
EDUCATIONAL				
	Chelsea Nights.....	1060	12 min.	
Length of Synchronous Shorts				
PARAMOUNT				
	Oh, You Beautiful Doll (Song cartoon).....	695	8 min.	
PATHE				
	Hook, Line and Melody.....	1000	11 min.	
CASTLE				
	Dogalogue.....	830	9 min.	
INDEPENDENT				
	Dimples and Tears (Marionette).....	750	8 min.	
Length of Non-Synchronous Shorts				
METRO				
	Motoring in the Orient (Ufa Oddities).....	795	9 min.	
TIFFANY STAHL				
	West of the Golden Gate.....	740	8 min.	
PATHE				
	Review No. 32.....	875	10 min.	

DO YOU DO IT?

If you don't re-write and localize and put into work at least a dozen of the stories and stunts from PUBLIX OPINION every time it comes to your desk, you're missing the benefit the publication is intended for.